

# How to make and use **MAGIC MIRRORS**

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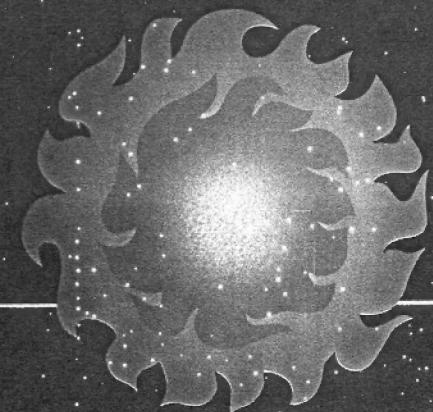
Magic mirrors have been an important part of the magician's 'stock in trade' since the beginning of time, and fairy-tales and folklore often bear witness to their antiquity and powers in stories seemingly absurd but nonetheless founded on truth.

A magic mirror is different from the perhaps better known 'clairoptic' mirror in that its powers are such that anything seen in the mirror is actually *in* the mirror, and not a mere reflection from the mind of the onlooker. It is a device capable of storing and discharging any influence put into it by a person with knowledge of its workings – indeed it is a 'psychic receiver'.

To activate the mirror's powers the magician makes use of 'fluid accumulators' – a combination of substances able to hold a 'charge' rather like an electronic condenser or capacitor which stores an electrical charge. Once activated the magic mirror can be used in ritual invocation, psychic development, astral travelling and works of healing.

It is the ultimate development aid for aspiring psychics, and the author explains clearly how to make, charge and use for its many and varied purposes this important occult tool.

# How to make and use **MAGIC MIRRORS**



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Nigel R. Clough

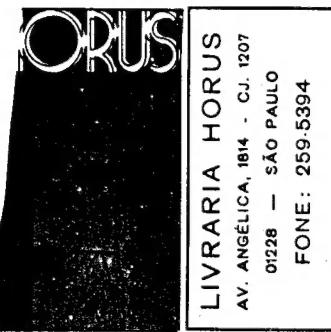
## HOW TO MAKE AND USE MAGIC MIRRORS

This book gives exact instructions for making and 'charging' magic mirrors and using them for many purposes, including astral travel, psychic healing and ritual workings.

# HOW TO MAKE AND USE MAGIC MIRRORS

*by*

NIGEL R. CLOUGH



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For Carol, Shaun, and Davey

## INTRODUCTION

A magic mirror is a device capable of storing or discharging, at the will of its operator, any influence put into it. It is an active tool that differs from the clairoptic mirror insomuch as anything seen in the mirror, is actually *in* the mirror and not a mere reflection from the mind of the onlooker. The mirror is a psychic transmitter/receiver, and once charged requires no further assistance from anyone to bring about some quite startling results.

In order to do this it is equipped with one or more 'fluid accumulators', these being compounds of various substances which have the desirable effect of 'holding' a charge put into them via the imagination of the mirror magician. This action is analogous to that of electrical capacitors which store an electrical charge, and release it when certain other factors come into play. In the case of magical fluid accumulators, the release of the charge is brought about by the will of the magician and is normally pre-arranged at the time of charging.

The magic mirror has been used as a basic occult tool by virtually every civilization since the beginning of time. We find reference to it in fairy-tales and folklore, and these seemingly absurd stories are often based on reality. 'Mirror, mirror on the wall ...' is a phrase known to all of us, but how many people realize that the mirror referred to is a remnant of the carefully prepared magic mirror described in older versions of the tale? But we can find even

earlier reference to magic mirrors in the old grimoires and magical manuscripts.

What sort of work can be accomplished with a magic mirror? The simple answer is that there is yet to be found an occult operation that cannot be performed using a mirror! In the following pages you will find instructions for works of healing, astral travelling, ritual invocation, and psychic development. The topics were chosen carefully, so that they might act as examples of other experiments under the same general headings, which I have not got the room to describe fully. So please bear this in mind while reading the book.

There are one or two terms used throughout the book with which you may not be familiar. You will find, however, that these terms are explained as fully as possible either in the text or by bracketed alternative names. There are two words, 'fluid' and 'planes', which you will find used regularly, so I will explain them here.

'Fluid' is a word used to describe a psychic energy-form; thus are found terms like 'elemental fluid' or 'akashic fluid', these being energies existing on different 'planes'. A 'plane' is best described as a wavelength. The analogy of the colour spectrum might be used to illustrate this point. White light is composed of all the colours in the rainbow. When we see a rainbow we can discern each individual colour because the prevalent atmospheric conditions split them into their respective wavelengths. Under normal conditions the wavelengths all occupy the same physical space, and appear to us as white light. The same applies to the metaphysical planes; they all occupy the same physical space, but each exists as a separate wavelength. 'Akasha' is the equivalent of white

light, both being the result of all the other wavelengths combined.

It is suspected that the witch hunts of the middle ages were the cause of the mystery surrounding the subject of magic mirrors that exists today. The occult fraternities of the day had to go underground, and they took their knowledge with them, leaving nothing but memories behind. These memories became the subject of stories which were passed from one generation to the next, each of which distorted the original theme more and more. So we are fortunate to be living in an age wherein the occult fraternities can re-emerge, changed, but still possessing the true facts behind these stories.

## CHAPTER ONE

### THE FLUID ACCUMULATORS

The 'fluid accumulator' holds the charge put into the mirror. The use of the word 'fluid' does not mean that the accumulator is constructed from a fluid, as some beginners seem to think! It actually refers to the substance that is accumulated, namely, the charge put into the mirrors, which behaves in a manner similar to that of a fluid, hence the use of the word.

Basic charging is done with the four elements: fire, water, earth and air, as well as with the 'akasha'. More sophisticated work is done using what can be called the light,<sup>1</sup> the magnetic,<sup>2</sup> and the eletric<sup>3</sup> 'fluids', the latter two corresponding roughly to the oriental principles of Yin and Yang respectively. In talking about the elements it would be as well to point out that reference is made primarily to the spiritual and astral qualities thereof; their physical properties merely reflecting some of these qualities, and being incidental to the theme of the book.

The accumulators are physical substances that are analogous, in an occult sense, to the

<sup>1</sup> Light is born of the fire principle and has the quality of illumination. (Conversely, darkness is born of the water principle and has the quality of concealment).

<sup>2</sup> Magnetic 'fluid' has the quality of 'contraction' held by the water element. The term is one of convenience not to be confused with physical magnets.

<sup>3</sup> Eletric 'fluid' has the quality of 'expansion' held by the element of fire. The term is again one of convenience and is in no way to be confused with electricity.

fluids which they accumulate. They work on the old occultists' law that 'like attracts like'. Many people are confused by the way that so much fluid can be condensed into such a small space as, for example, an atom of gold. The answer is simple: space and size are relative to man-made measuring systems, the only plane upon which they have any meaning is that of the physical earth. After all, the fluids spoken of all belong to other planes, in the same way that a radio wave belongs to a plane other than that of the physical.

There are three forms of fluid accumulators, solid, liquid, and aeriform. The last one bears little relevance to the making of magic mirrors so it will suffice to say that aeriform accumulators are the fumigations, scents, and the like, usually made by burning resins and dried remnants of plants; or the evaporation from a liquid accumulator. Each of the three types of accumulator, is subdivided into simple, compound, and universal forms.

### Simple Accumulators

As their name suggests, these are made from one basic substance, with the addition of a little gold tincture to improve holding powers. A simple type will have an effect on the astral and mental planes only, and is normally made to carry out a singular function. The choice of the base material is dependant on that function.

### Compound Accumulators

These are used when a result is desired that will affect the physical as well as the mental and astral planes, and with a limited number of functions in mind. For example, if a mirror has been made equipped with a compound

accumulator of the fire element, then that mirror will be limited to experiments with that element only, but it will be capable of producing results on the physical (material) world.

### Universal Accumulators

These are used when it is wanted to carry out many different functions using the same mirror. This form of accumulator will also affect all three planes.

The latter two types are compounds of several substances which are chosen for their analogy to the desired results.

Gold is one of the finest accumulators known; even if one atom is added to any of the accumulators mentioned above, the holding power of that mixture will be amazingly enhanced. For this reason a little gold is added to all fluid accumulators made. Another substance with properties similar to gold is human blood, and this is added to our accumulators in the same fashion.

### Adding Gold to Accumulators

To add gold to a solid accumulator a piece of gold is simply filed over the mixture. Problems arise when attempts are made to add it to liquid accumulators; obviously gold filings would sink straight to the bottom of the container. This is overcome by using salts of gold in solution.

One of the most readily available gold salts is gold chloride, and a gramme of this is added to twenty millilitres of distilled water (or clean rain water). In use, ten drops (about 1 millilitre) are added to a hundred millilitres of liquid accumulator. So one gramme of gold chloride should be sufficient for about two litres (roughly

half a gallon) of liquid fluid accumulator, which is just as well, because it isn't cheap!

If you have difficulty in obtaining gold chloride you can still make a gold tincture, using the old alchemists' method. Take a piece of gold, and holding it with a pair of pliers or a piece of wire, heat it in an open flame until red hot. Then, at arm's length, drop it into a container of distilled water. You will have to calculate the amount of water needed. The ratio, by weight, is one to ten. For example, if your gold weighs ten grammes, you will need a hundred millilitres of water. Remember: the water will spurt steam when the red-hot gold is dropped in, so *mind your face*. Hook the gold out as soon as it is cooled, then repeat the procedure nine more times. The process of heating and rapid cooling causes gold oxide to be formed on the surface of the metal. Some of this is taken into solution by the water, and produces an admirable gold tincture.

When the operation has been completed the gold may be cleaned with a proprietary metal polish. Two little points to bear in mind: oxidization will occur on the surface of the wire or pliers as well as on the gold. If we allow this to come into contact with the water while the metal is hot we will get tincture of pliers instead of gold! The second point concerns the quality of the gold. No jewellery of less than ten carats should be used, because the 'binding' qualities of the alloying metals might be impaired by heating.

### Preparing a Liquid Accumulator

Take a pint container full of one of the following herbs: oak leaves, chamomile flowers, broad bean roots, mandrake roots, or lily blossoms.

These may be fresh or dried; roots should be cut into small pieces. Place the herb of your choice into a pan, and add enough distilled (or rain) water to cover the contents. Put the lid on, bring to the boil, then simmer for half an hour.

Allow the resulting brew to cool, then strain it through a piece of muslin. Throw the pulp away, and pour the liquid back into the pan. Boil again and allow it to decoct without the lid, until you have about an eighth of the original volume. Allow this to cool, then add an equal quantity of methylated spirit as a preservative. If you prefer, a quantity of proprietary preservative or fungicide may be added instead. Remember: methylated spirit and most fungicides are *poisonous*, so take care! Add about ten drops of gold tincture to this mixture.

If you feel very brave, extract a few drops of your own blood with the aid of a sterilized needle, and add this to the accumulator. Apart from increasing the holding power of your accumulator, this act will 'link' it to you, which is particularly useful when practising self-development. All that remains is to filter the mixture again through a finer cloth, and bottle it. Ensure that the bottle has an air-tight seal, and remember to shake the bottle thoroughly before using the accumulator. Providing you store the bottle in a cool, dark place, the mixture should keep for years.

A simpler, though longer, method of producing a simple liquid accumulator is to put the herb of your choice into a bottle, pour in methylated spirit to cover the herb, then cork the bottle. Place it in a warm spot for a month or so to allow the spirit to absorb the properties of the herb. When the month has passed, pour the contents of the bottle through a *strong* piece

of cloth. Then with the pulp in the middle, twist the ends of the cloth together and continue wringing in order to extract every last drop of moisture. Now add ten drops of gold tincture for every hundred millilitres of liquid collected. Add a few drops of your own blood, then bottle it exactly as in the previous method.

### Compound Liquid Accumulators

These are made in the same way, but with a number of component herbs instead of one. For the purpose of mirror magic we only need to know how to make the elemental compound accumulators.

For the Fire element you will need equal quantities of mustard powder or seeds, pepper, onion, nettle leaves, and red poppy flowers. For the Air principle you will need equal quantities of rose flowers or leaves, fruit or leaves of cherry trees, hazelnuts or leaves, and – if available – mistletoe (any part).

For the Water element use equal quantities of rice, melon seeds or flesh, cucumber seeds or flesh, and – if possible – water lilies (any part). For the Earth element take equal quantities of oak leaves, apples or acorns, ivy leaves, mint leaves, and potato flesh.

When making a compound liquid accumulator, we may decoct the components separately and mix the resulting liquids in equal quantities. Or we may put all the components in one pan and decoct them together. Remember to add ten drops of gold tincture to each hundred millilitres, and a few drops of blood. Bottle and store compound liquids in the same way as simple accumulators.

### Universal Liquid Accumulators

These are used when we wish to charge a mirror with akasha or any other fluid, that will affect the physical as well as the astral and mental planes. Such accumulators are extremely versatile and the type most commonly employed in mirror magic. They are prepared in precisely the same manner as compound accumulators, but require equal quantities of cypress leaves, bark or wood; clover leaves; nettle or oak leaves; bay leaves (laurel) or grape vine leaves; rose leaves or flowers; bean root, leaves or seeds; willow or ivy leaves; and a few almond nuts or a few drops of almond oil. Again, don't forget to add the blood, and gold tincture.

If you prefer to concoct your own recipes based on analogies, we recommend that you read W.B. Crow's *The Occult Properties of Herbs*.

### Solid Universal Accumulators

This type is an essential component of magic mirrors. It is constructed from a compound of the 'planetary' metals, with the addition of resin and crystal, which are particularly good accumulators of the electric and magnetic fluids respectively. All the ingredients must be pulverized or filed, the parts are to be measured by volume, and not by weight. You will need equal parts of gold, silver, tin, mercury, copper, iron, lead, and charcoal. To these add ten parts of resin (amber is even better, if you can afford it!) and ten parts of rock crystal (quartz), which is available from most lapidary stockists or good craft shops. Mix the ingredients well, and store in a dust-proof container. In use, the solid accumulator is sprinkled onto the surface of a mirror, during construction. The gold may be replaced by blood, but ensure the resultant mix

is thoroughly dried before use. Mercury can be obtained from the bulb of a broken thermometer, but remember that it is poisonous by skin absorption.

Simple solid accumulators are the above solids in powder form, used individually, but with a little gold or blood added. Such accumulators are very rarely used in magic mirrors due to their limited power range, but are occasionally of value when working with a specific planetary fluid.

So which fluid accumulator do we use? First read this book from cover to cover, as you will then have a better idea of the limitations placed upon each type of accumulator. You will also have been told specifically which accumulators are best suited to which operation. But if you intend to make a mirror for 'general purposes' you will need a universal accumulator in solid or liquid form, or both together. Incidentally, fluid accumulators are not limited to use in magic mirrors. Virtually any occult weapon can have an accumulator added, to enhance its effect.

## CHAPTER TWO

### CONSTRUCTING MAGIC MIRRORS

Before constructing your first mirror, ensure you have read and understood the rest of the book. It is essential that you should make a mirror containing the correct sort of fluid accumulator for your purposes. All the information regarding the making of the accumulators is given in Chapter One, but the uses of each type are scattered throughout the book.

This is done deliberately, to ensure that you understand the subject fully, before commencing a single aspect of it. The ideal situation is one mirror for one operation, but we suppose the vast majority of people have neither the time nor money to create a number of mirrors. This means that a 'general purpose' mirror will have to be constructed, which entails the use of universal fluid accumulators.

### Required Materials

You will require a quantity of paper (newspaper is ideal) which has no glossy print, torn into strips about an inch wide; a minute quantity of solid universal accumulator; a quantity of paste made by adding heavy duty wallpaper paste powder to liquid universal fluid accumulator; and something to use as a mould, to give the mirror a concavity. Why a concavity? Mediums who have observed the flow of energy from the surface of magic mirrors state that it leaves the mirror at an angle of ninety degrees to the surface, and travels in straight lines. Therefore if a mirror is flat, the resulting flow of energy forms a column with parallel sides; if the mirror is concave the energy will flow at right angles from every point on the surface, resulting in a wide-angle energy field. In both cases the flow of energy reaches infinity, but the wide-angle flow covers a greater area.

Many household items can be pressed into service as a mould. You require something that is convex in shape, and has a smooth exterior, since that is the side upon which you form the surface of the mirror. A football makes an excellent mould, if fitted with a stout cardboard ring, on which the flange is moulded. The ring is secured with sticky tape - see illustration.

(Incidentally, a flange is added to mirrors to give the shape strength, and to provide means of attachment to a frame if required).

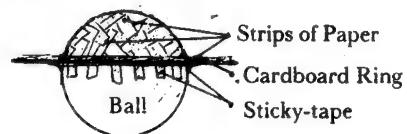
### Method of Construction

Smear the surface of the mould lightly with petroleum jelly, making sure that the cardboard ring has an adequate covering. Meanwhile have the paper strips soaking in a bowl of water.

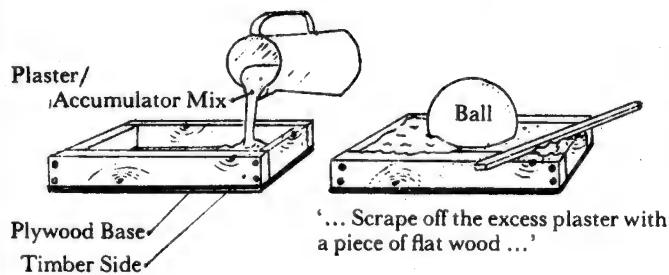
Take a strip of soggy paper, dip it into the paste, then press it lightly onto the surface of your mould. Continue in this fashion until the mould is completely covered. Now lay another layer on top of the first to form a 'criss-cross' pattern. Carry on with more layers until you have a thickness of about a quarter-inch. This will be adequate if the mirror is not likely to be treated roughly. If you wish to make your mirror more robust, build it up to a thickness of about three-eighths of an inch, but let the first layer dry thoroughly before continuing, otherwise the moulding will distort with the internal contraction, as the water content evaporates.

When the mirror is dry, prise it gently off the mould. You will probably find a few damp patches inside the moulding; allow these to dry out before you continue. To finish the mirror, remove all traces of petroleum jelly from the inner surface by sanding down lightly with fine abrasive paper. Then trim the flange to the desired shape and size, using a strong pair of scissors or a fine-toothed saw. Paint or spray a quick-setting black lacquer all over the prepared inner surface. Allow it to dry, then lightly sand down any runs, or rough spots. Apply another coat and sand this one down also. Continue adding coats until the paint is no longer absorbed by the *papier mâché*. (If you wish

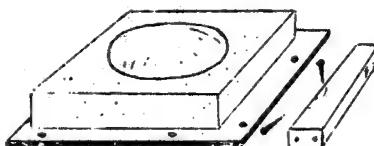
### A PAPIER MÂCHÉ MIRROR



### A PLASTER OF PARIS MIRROR



### THE MIRROR READY FOR FINISHING



to paint the back of the mirror, this is the time to do it).

Have your solid fluid accumulator close at hand, and give the inner surface one last coat of lacquer. While it is still wet, sprinkle the accumulator over the surface, as evenly as you can. If you intend to use the mirror as a base for a liquid mirror it will be necessary to spray a very light coat of colourless lacquer over the surface, to seal in the solid accumulator. That's all there is to it!

### Plaster of Paris Mirrors

These mirrors are extremely simple to make, the only drawback being the ease with which the finished mirror breaks if handled roughly. You will require: a quantity of fine grade plaster of Paris (obtainable at most chemists), a quantity of liquid fluid accumulator (universal type, if the mirror is to be for general purposes), a small quantity of solid universal accumulator, black lacquer, and sanding sealer (the sort used by modellers to seal balsa wood). You will also require a mould consisting of a deep tray formed from 2in. x 1in. planed timber *screwed* around the perimeter of a piece of plywood or hardboard to form a 2in. deep box. The ideal shape to form the concavity is a smooth-skinned plastic ball.

Lightly smear the ball with petroleum jelly. Mix the plaster of Paris with the liquid accumulator, to form a paste with the consistency of cream. Pour the mixture into the mould, being careful to fill all the corners. Then while the plaster is still wet, press the lightly-greased ball into the centre, to a depth of about one inch. Scrape off the excess plaster with a plastic ruler, or a piece of flat wood, and smooth the surface

over. Leave the mirror to set, then remove the ball from the centre, unscrew the sides of the tray, and release the moulding from the ply base.

You should have a perfectly formed mirror, but if there are any air bubbles on the surface, make a very runny mixture of plaster and liquid accumulator and let a few drops fall into the air spaces. Allow these to dry before continuing. The petroleum jelly has to be removed by light sanding, which will also take care of any irregularities present on the surface. Since plaster of Paris is highly absorbent it will be necessary to give the surface a few coats of sanding sealer, prior to painting. When these are dry, you may paint the mirror with black lacquer and apply the solid accumulator, as described in the previous method.

### Flat Mirrors

Can be made from wood, card, paper or anything of a suitable size and shape. Incidentally, there is no limit to the shape you make your mirrors, but try to use one that befits the purpose the mirror is intended for.

A basic mirror, using only a simple liquid accumulator, is made by cutting out the required shape from a piece of blotting paper or cloth, which is then soaked in the accumulator. Place it flat to dry out, then stick it onto the backing material (wood, card, etc.), using any suitable adhesive. To make the mirror more durable give it a coat or two of lacquer. Splendid elemental mirrors (see Chapter Seven) are produced in the same way, but use liquid elemental (compound) fluid accumulators in place of the simple type. A compound mirror is made by using a universal liquid accumulator in place of the simple type, and with the addition of

some solid universal accumulator to the first layer of lacquer.

### Liquid Mirrors

Not actual mirrors, but containers half full of liquid fluid accumulators. The container is referred to as the base of the mirror, the liquid it contains as the body. The energy contained in this type of mirror floods out over a wide area, making it especially useful for room impregnation, etc. The best liquid mirrors use a concave magic mirror as a base, with a very strong liquid fluid accumulator as the body. Any of the concave mirrors described in this chapter may be used for this purpose, but do ensure that the surface is adequately sealed! Another base may be made from an ordinary glass fruit-bowl. Paint the inside with black paint and while it is still wet, sprinkle solid universal accumulator over it. Give the whole a coat or two of clear lacquer to finish.

One should never leave a liquid mirror set up permanently. Always empty the body into a storage bottle, and dry the base thoroughly after use.

### Glass Reinforced Plastic Mirrors

G.R.P. mirrors are virtually indestructable, and have the added advantage of being easily made by anyone who knows the basic technique. You will need a mould, of the same nature as the one described for *papiermâché* mirrors; but the mould should not contain any plastic of the kind used in the manufacture of yogurt cartons, nor any expanded nor foam plastic. The acrylic resin used in G.R.P. melts such things! You will also need a release agent: a wax polish which must

not contain silicone (silicone attacks acrylic resins!) At a pinch you might use petroleum jelly in place of wax, but very sparingly. Also obtain a couple of soft rags for polishing, a couple of jam jars, and sticks for stirring, two hard-bristled 1in. paint brushes (use a cheap quality) and a quantity of cleanser (acetone) which may be purchased at the same shop from which you buy the G.R.P. materials.

For a mirror which is one foot square (including flanges) you will require: 1 lb of general purpose lay-up resin, 1 lb gel coat resin (the minimum quantity obtainable), catalyst (hardener) to suit, 1 metre of 450 g per square metre (1½ oz per square foot) chopped strand mat (the minimum amount most stockists will sell), and a 4 oz tube of black pigment. One last thing before you start construction. People with sensitive skin may find that these substances cause dermatitis and various other skin irritations. Wear rubber gloves to offset this.

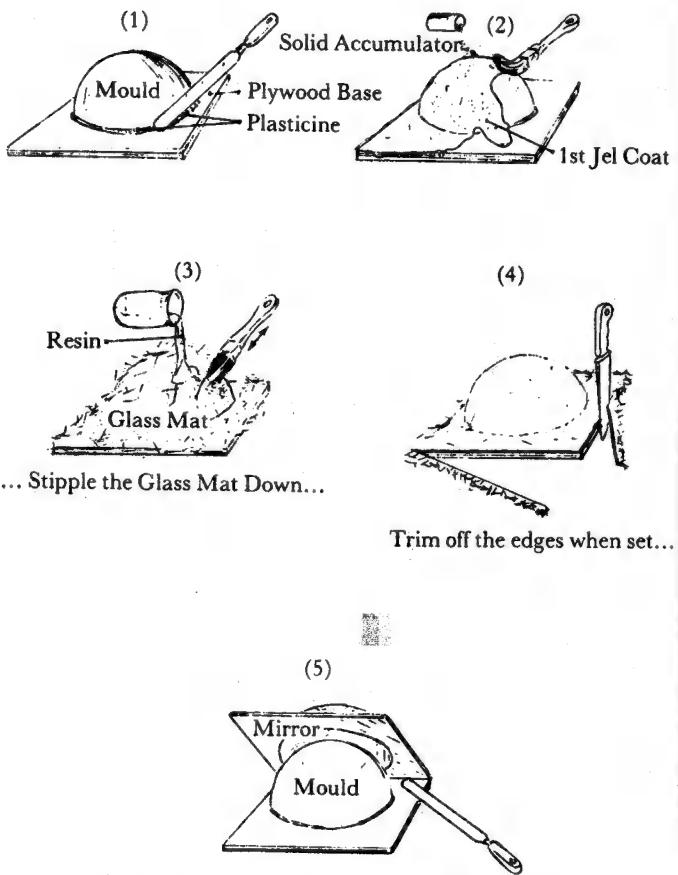
All G.R.P. mirrors need a flange to facilitate removal from the mould. The joint between the flange ring and the mould will need filling with Plasticine or similar material, to stop seepage of resin during construction (see illustration).

First of all, make sure that the room in which you intend to work is well ventilated, and that the table or work-top is covered with several pages of newspaper. Do not allow any naked flame in the room; the materials used are all highly inflammable in the liquid state.

### Coating the Mould

Ensure the mould is held firmly in position on the work surface. Apply a little polish to the mould using one soft rag, rub it well in, making sure that every point on the mould surface has a

## MAKING A G.R.P. MIRROR



Run a knife around the edge of the mould and release the mirror.

covering, then polish to a gloss finish with the other soft rag. The more effort you put into this polishing, the better the quality of the surface on the finished mirror. Pour about half a teacupful of gel coat resin into one of the jars, add the catalyst (mixing ratios are given on the catalyst bottle or tube), and stir the mixture thoroughly. Pour gel onto the surface of the mould, and spread it evenly with a paint brush. Try to avoid trapping air bubbles in the mix. If a few appear, prick them out with a pin.

Sprinkle a quantity of solid universal accumulator over the resin while it is still wet. This should sink to the bottom of the gel and so be on the surface of the finished mirror. Be very careful not to touch the surface of the gel coat, or you will leave finger prints which will be plainly visible in the finished article. Allow the gel to harden (test by poking gently with a nail, in a corner of the flange that you will eventually trim off), then prepare a second coat. This time you must add a tiny quantity of black pigment to the resin (a little goes a long way!), stir it well in, then add the catalyst as before, and stir again. Apply this second gel coat in the same manner as the first, then leave it to harden. Brushes should be left standing in a jar of acetone, once used, otherwise the resin on them will set rock hard. If you use a brush twice, ensure that any acetone in it has a chance to evaporate, or you will find that the next layer of resin sets with the consistency of syrup!

### Covering the Mould

Cut or tear a piece of glass mat large enough to cover the mould, then tear a line up to the middle from one corner (this will help beginners to form the mat over the hump in the mould).

Add catalyst to half a jam jar of lay-up resin and stir well. This is where the fun really begins! Give the moulding a good thick coat of this mix, then lay the glass mat over the whole sticky mess! Stipple the mat down with a paint brush, adding more resin from the jar if necessary, but make sure that the glass is thoroughly wetted and does not contain air bubbles. These will show through the laminate as opaque blobs, which must be removed by careful stippling.

One such layer of mat should prove more than adequate, but if you wish to add a further layer, place a second piece of mat over the first while it is still wet, and stipple it down, again adding more resin if necessary. Allow the moulding to set and harden. Resist the temptation to prise the mirror off the mould before it is ready, this can only result in a warped mirror. Allow at least twenty-four hours in a warm room for curing.

When the moulding is hard, take a flat knife and insert it between the flange of the mirror, and that of the mould. Run the knife around the edge, giving the moulding a few taps with your knuckles if it sticks. The mirror should part company with the mould at this point with a sharp cracking sound. If it does not, you will have to insert small wooden wedges between the two, and tap them gently home. All that remains is to trim off the excess flange with metal working tools, and give the edges, and any bits of glass mat protruding from the back of the mirror, a sanding.

Although this method of construction sounds long and complicated, it is in fact very easy. By constructing a G.R.P. mould, using a ready-made mirror as its mould, you can produce

large numbers of mirrors in a very short space of time. A G.R.P. mould is layered-up using the same technique as the one you have just learned, but omitting the solid accumulator, and building up to three layers of  $1\frac{1}{2}$  oz mat. The time and effort used in making such a mould is more than repaid by the quality and ease of construction of even a single mirror from it. The G.R.P. mould can also be used to produce *papier mâché* mirrors.

### Conversions

I will conclude this chapter by describing the way to convert ordinary (looking glass) mirrors to magic mirrors. I am not in favour of using such mirrors in psychic development, because the reflections from the silvered surface tend to distract the attention of the trainee. However, the practised mirror magician can make good use of these types, and since they are easy to convert, we shall describe their mode of construction here. For some unknown reason, old mirrors seem to work better than their modern counterparts, so bear this in mind while searching for one to convert.

Take your mirror from its frame (if it has one) and lay it over a piece of absorbant paper. Mark out the outline, then cut the paper to size and shape. Soak this paper with liquid universal accumulator. Then allow it to dry. Using any suitable adhesive, stick the paper onto the back (silvered) side of the mirror. Then back this with a sheet of card, or stiff paper. Turn the mirror over, and degrease the glass with vinegar, or methylated spirit. Give the glass a layer of clear lacquer, and sprinkle solid universal accumulator over it, while still wet. Give the mirror a second coat, and allow it to dry

thoroughly. The mirror may now be replaced in its frame.

Many other ideas will come to mind regarding objects for conversion. For example, the convex glass face from a clock makes an excellent mirror, if the inside is given a coat of black paint, and a sprinkling of solid accumulator. Such mirrors make shallow, but efficient, liquid mirror bases. Use your imagination!

All the mirrors described in this chapter are tried and effective, and of the sort used by many leading mirror magicians of our time.

### CHAPTER THREE

#### PRELIMINARY EXERCISES

Nobody can expect to achieve an impulse of psychic energy while his body is tense, because a tense body means a tense mind, and the mind is the controlling factor. So we will start by describing the technique of conscious relaxation.

##### **Conscious Relaxation Exercise**

Start doing this exercise in bed, before you go to sleep. Lie flat on your back with your hands beside, but not touching, your body. Close your eyes and say to yourself: 'I am relaxing, all tenseness is passing from my body.' Repeat this a couple of times, then pause for half a minute or so, while you think about your body. If the exercise is working you should become conscious of various little pressures over your frame. For example, you might feel the covers pressing down on your feet, even become aware of your heart-beat. Take a mental note of all

these things, because your body will have tensed itself in these areas, and you can't rid yourself of tenseness unless you are conscious of its presence.

Now close your mouth, then pull the muscles of your stomach out, and downwards. You will notice that you inhale a quantity of air in the process. When the stomach is fully extended, pull your shoulders up, and to the back. At the same time expand your ribcage, and pull your stomach back in. Hold this position for a second, then contract your ribcage and stomach, together. This will force all air out of the lungs. Exhale through the mouth. Hold this contracted position for a second, then breathe in again. It is important to note that these actions should be done in a flowing manner, and not as separate, jerky, actions. Do not 'lock' your throat to hold your breath; use your chest and stomach muscles instead. Do not overdo deep breathing exercises, too many have a curious effect on the body. So limit yourself to half a dozen breaths initially.

Having taken a deep breath, hold it for a second and imagine that the aches and pressures in your body are passing into the air in your lungs, in the same way that carbon dioxide waste is exchanged for oxygen there. Then breath out slowly. Simultaneously whisper 'relax', using the whole capacity of your lungs to say it, and feel the tenseness from your body dispersing. Repeat this procedure a couple of times, then pause for a minute or so. You now want to ease each muscle in your body in turn. Start with the feet, stretch them and tense the muscles in them. Then, just before the position becomes painful, relax them. The idea is that you should be able to feel every fibre in

your muscles in a tensed state. That is how these muscles spend most of the day! Usually you are quite unconscious of the fact, and so never relax them. Having relaxed your feet, turn your attention to your calf muscles. Do the same tensing exercise with them, then with your thigh muscles, and so on up the whole body, not forgetting that there are muscles in your face! It is quite likely that by the time you reach your neck muscles, your feet will have tensed up again. This is a common occurrence in primary stages, which is eradicated only by constant practice.

Having relaxed every muscle in this way you may allow yourself a short respite. Just lie still and enjoy the tingling sensation running through your body. After a few attempts at this exercise you should achieve a state wherein your mind will no longer be conscious of the presence of your body. At this point you may truly say you are relaxed. After a little more practice you will find yourself capable of relaxing while sitting upright. Twenty minutes deep relaxation is roughly equivalent to three hours of normal sleep, and so it follows that by continual use, conscious relaxation will benefit you in everyday life, as well as in psychic development. Learn to relax while seated on the floor, or on a straight-backed chair. This is the posture you will adopt for charging your mirrors, and in this way your subconscious mind will associate such a posture with relaxation, enabling you to concentrate on the actual business of charging.

#### Visualization Exercise

When you have learnt to relax properly you may pass onto the next exercise, that of

visualization. The fluids that we use are evoked, initially, by the use of our imagination.

Try this simple test: close your eyes for a moment, and visualize a ping pong ball, then hold that vision for half a minute. When you are able to visualize any such object, and hold it for thirty seconds, you will be ready for mirror magic. The following exercise is designed to bring back your imaginative powers, and so prepare you for higher things. It is called 'candle imagery'.

Start by placing a lighted candle at a distance of one metre or so from the chair in which you will sit. Have the room darkened. Make yourself comfortable in the chair, and go through the conscious relaxation exercise. Concentrate on the candle. Start at the bottom, then work your way slowly up the stem. Look at the wick, and the flame, note the irregularities in the wax, the speck of carbon trapped in the molten wax at the base of the flame, and the aura around the candle. Take at least five, preferably ten, minutes to do this. Repeat procedure for three days in a row, then take a break for a couple of days. Try not to think about the candle during this break.

After a few days have elapsed, return to the exercise, but this time close your eyes and try to smell the burning candle from where you sit. Endeavour to identify individual odours; the solid wax, the burning wax, the carbon, etc. Do this exercise for two days in a row, allowing ten minutes for each session. Then take another break for a few days. When you return to the exercise you might find that you need a new candle, so take one, light it, and place it at arm's length from you. Relax, then stretch out and touch the stem of the candle between finger

and thumb. Feel the texture of the wax; hard at the base, soft at the top. Move your hand away, hold it outstretched near the flame, (not too near!) and feel the heat emanating from the burning wax. Move your hand around the candle and note the different intensities of heat at various angles.

Ideally this exercise should be performed with the eyes closed, but for safety's sake it is wiser to watch where you put your hands! You should only need to do this stage of the exercise once, since the tactile sense is one of the strongest in the body. Take yet another couple of days break before returning to the exercise. This time, keep your eyes open; look at the candle and its flame, feel the heat and textures, smell the smoke and the wax, make sure that you really know the candle in all its aspects. Then blow the candle out. Close your eyes and see it in your mind, smell it, feel it, know that it is as real as the one you just extinguished. Hold this vision for as long as you are able; when it fades, leave the exercise and return the following day to repeat the procedure. Continue in this way until you have that candle firmly in your mind, and are able to hold it there for thirty seconds.

### Image Control

The second stage of the candle exercise requires that you learn to control the flame of the candle (image). Close your eyes and imagine the candle burning normally. Now slowly cause the flame to burn brighter. Continue practising this single action until you have now the brightness fully under your control. Now cause the flame to grow brighter, and the heat it generates to grow more intense in proportion. Continue

practising until you have both of these factors under your control. When this has been accomplished you must learn to diminish – and finally extinguish – the flame. Again close your eyes and fix the image of the candle burning normally. Slowly cause the flame to lose its brightness and size and then to go completely out. Add the cold factor to your next attempt; as the flame extinguishes feel the cold creeping in. We must stress that each of these stages should be attempted in separate sessions. Don't try to overdo the exercise. You are teaching your subconscious that you are the master of your mind, and this can only be done in a slow but sure fashion.

The final stage of the candle exercise is to project the image of the candle out of your mind and into the space in front of you. You should experience little difficult in doing this if you have followed the previous steps to the letter. Sit in a darkened room, and with your eyes open imagine the candle to be in front of you, suspended in mid air and burning steadily. Continue practising until the image remains there for a full half minute; remember, you must be able to smell the smoke and feel the heat from it. When this has been accomplished you should practice controlling the flame, exactly as before, but with the image suspended before you. This completes the exercise of 'candle imagery'.

You should now turn your attention towards other objects; try a matchbox, a teacup, or anything else that takes your fancy. Use the pattern of exercises described for the candle experiment (though you may of course modify it to suit the object). When you can see, smell, and feel the chosen object, suspended in front of

you for half a minute, you will be ready for the final stage of training: 'colour imagery'. Find six pieces of cloth or paper, red, blue, yellow, green-blue, white and dark violet in colour. Choose only one colour per session, and don't pass on to another until you can instantly call to mind that colour. To achieve this you must concentrate on the piece of cloth (or paper) until you 'absorb' its colouring. Memorize the colour, project it inside your head, then eventually suspend it in front of your eyes. The normal method is to imagine a ball of the required colour, 'held' in your hands, which you have 'cupped' for this purpose. Learn to expand and contract this ball, using the same technique as that of flame control with the candle.

When you have completely mastered all the exercises in this chapter, you will be in a position to draw in the required fluids from the universe, by using your imagination, and so have the ability to charge magic mirrors. The following chapter explains how this charging may be accomplished.

#### CHAPTER FOUR

#### HOW TO CHARGE MAGIC MIRRORS

There are as many different ways of charging a mirror as there are fluids with which to do the charging. The adept will draw the various fluids into his body, then project them through the body 'chakras' or astral windows towards their destination. This practice is best left to such trained people, because without proper occult guidance an imbalance of elemental fluids in

the body could result, with serious consequences to the health of the individual. For our mirror magic it is only necessary to collect the fluids in our hands, from where we may project them onto the surface of our mirror where they will be retained by the fluid accumulators. The mirror is cleared of any previous or latent charge, the chosen fluid is collected between the hands and passed onto the surface of the mirror, the charge is then 'locked' and 'programmed', and the mirror left to its own devices.

#### Act of Imagination

Clearing a mirror is accomplished by an act of imagination. Imagine that the surface of the mirror is turning black, and that anything in the mirror is being absorbed into this blackness. Then dissolve the blackness, complete with the impurities it has collected, into the space around the mirror, and then into the distance. The mirror will then be ready for charging. If you do not intend to charge the mirror immediately, you should cover it with a piece of pure silk. Silk is the finest known insulator for occult forces; no psychic influence can pass through it. In fact all magic mirrors should be wrapped in silk when not in use, for this reason.

Locking a charge is accomplished by an act of will-power. As soon as the fluid has been absorbed into the surface of the mirror you should state in your mind, with all the faith you can muster, that the charge will remain there as long as you require it.

Programming the charge requires that you state, in your mind, that the charge will start flowing from the mirror at a predetermined time, a predetermined rate, and for a predeter-

mined period. This is undoubtedly the most difficult part of the whole operation, which only time, coupled with practice, will make perfect.

It is even possible to charge a mirror in such a way that it will recharge itself over a given period. This is done during the programming, by impregnating the surface of the mirror with the desire that the mirror will draw more fluid of the kind with which it is already charged, out of the akasha, in such a way that the mirror will never be emptied. It is important to state also, that this recharging should take place day by day, or hour by hour as required. A mirror charged in such a way will remain operative for ever, unless it is interfered with.

### **Elemental Fluid**

To load a mirror with an elemental fluid, say that of fire, you should sit in front of your mirror at a distance of a metre or so, and consciously relax. With the help of your imagination create a red 'ball' between your cupped hands. You should feel heat emanating from this energy point. Concentrate the heat and colour until you are satisfied that you are literally holding a ball of fire between your hands. At this point you must impregnate the ball with the purpose for which it is intended, and the way in which it is to work.

Cause this charged 'ball' to float away from your hands into the surface of the mirror, where you watch it 'soak' in. The charge is then locked, in the manner described above. It is unlikely that a single charging will prove effective, so you will probably have to repeat the performance at least three times, or until you are satisfied that the surface of your mirror is as full of energy as you can make it. Once the

mirror is 'full', you can programme the charge as described above.

If you are just practising charging the mirror (which I hope you will, as often as you can), you should release the energy by reversing the procedure. That is to say, you should draw the energy out of the mirror, form it into a ball between your hands, then disperse the ball by an act of imagination. It is imperative that every particle of energy is removed from the mirror. If in doubt go through the clearing procedure again.

The method of charging with the other elemental fluids is the same as that of the fire element, but instead of the 'fireball', you should create the forms listed below.

### **Water Element**

A cold, clammy cloud of blue-green is to be formed between the hands. This should be condensed into a ball reminiscent of a polythene bag full of water (but without the polythene!) In this case you should feel the heat from your body and the surrounding area being drawn into the ball, as though you were standing in front of a fridge with its door open.

### **The Air Principle**

This is more difficult to manage. Create a ball of light blue mist. There should be no feeling of heat or cold, but a sensation of lightness, as if you were holding a balloon full of hydrogen between your hands.

### **The Earth Element**

With your imagination form a ball of 'clay'. The ball must have weight, and should have the consistency of Plasticine. The colour is a matter

of personal preference, (I use yellow), but a black or a dirty brown is just as effective. There should be no heat or cold emanation, only a feeling of solidarity.

### Akashic Fluid

Charging the mirror with akashic fluid is a very difficult operation to describe because, for some reason unknown to me, the akashic fluid cannot be condensed into a ball like the others. Instead, draw the fluid in a continuous stream from the space around you. This is done by imagining the upper half of the room in which you are working to be a dark violet colour, so dense as to appear black. Now draw a 'stream' of this colour down into the space between your hands, then directly onto the surface of the mirror. Once it comes into contact with the accumulator there, it will be absorbed and start to behave like any other fluid. When you have drawn enough fluid down you may lock the charge and programme it as you would any other.

The akasha is the strongest fluid that a mirror magician will encounter in his work. It is also one of the nicest to work with. A mirror charged with akasha is an unforgettable experience; if you stand in front of one you will have the strange sensation of being very small and remote, as though you were (as you are) just a very tiny atom in the vastness of the universe.

### Light Fluid

Born of the fire element. To accumulate it you should create a 'fireball' between your hands. In the centre of this ball there must be a tiny, bright spark of pure white light. Concentrate on

this spot and cause it to grow bigger, consuming the red 'fire' as it does so. Simultaneously cause the heat flowing from the ball to lessen, and finally be completely withdrawn. At this point the white light should have the appearance of a sun. It is essential that you should feel nothing flowing from the fluid, you should just be able to see a dazzling ball of white light. This is then placed on the surface of the mirror, and treated in the same manner as any other fluid.

### Electric Fluid

Also born of the fire element. Again, form the fireball between your hands. The constituent part you want to extract this time is the 'push' behind the heat flow. This is the quality of expansion; the 'pressure' that emanates from the centre of the ball to cause the heat to radiate out. To obtain this you must 'contain' the heat in the form of an aura around the ball. It is essential that you should sense the pressure building up inside the fluid, as though you were holding a hot-air balloon that is filling up to capacity.

When you feel that you have obtained maximum pressure you should dissolve away the heat from the fluid. The 'pressure' that you are left with is pure electrical fluid, which should be transferred to the surface of the mirror, then locked and programmed in the normal way.

### Magnetic Fluid

Comes from the water element. Form a 'water ball' between your hands as though you were working the water fluid described earlier. This time you will feel the cold wetness of the fluid, 'sucking in' the heat from the surrounding area.

It is this 'sucking', or contraction, that forms the magnetic fluid.

You must imagine a barrier around the ball, as you did with the eletric fluid. This time though, the pressure will not be building up on the inside, but from without. In other words, you should sense a vacuum within the sphere. The fluid will undoubtably become very cold. Let this coldness build to a pitch, then dissolve it out, leaving only the vacuum. This will be pure magnetic fluid which you can proceed to load into the mirror, in the same manner as other fluids.

In both these last two cases you may leave the colour of the element in the extracted fluid, (i.e., red for fire and the electric, blue-green for water and the magnetic fluids). Or if you prefer, you may dissolve the colour from the extracted fluid and leave it colourless. While we are on the subject of colours we should point out that the colour system mentioned throughout the book was chosen because it is the most popular one used today. We are well aware that different occult schools teach different colour analogies, so if you recognize the elements and fluids by different colours to the ones quoted here, don't be afraid to substitute yours for mine. The results will be just the same!

### Electro-Magnetic Fluid

As the name suggests, this is a combination of the eletric and the magnetic fluids. Its manufacture is a long and delicate process that only the most proficient magician will master. The end product is a sort of synthetic akashic fluid, and when impregnated with a strong enough desire, is capable of affecting all known forces. The electro-magnetic fluid belongs to the

earth principle. You may find it difficult to understand this statement, since the primary source of the fluid lies in the fire and water elements. This is simply explained by the fact that when the two constituent fluids are brought together, the fluid they produce has solidarity, and this is prime quality held by the earth element.

Although this fluid is composed of the eletric and the magnetic fluids, the two are kept separated from each other. The eletric forms the core of the ball, and this is surrounded by the magnetic. If two absolutely opposite forces are brought together in equal quantities, then they must cancel each other out. So the pressure of the eletric is contained in a 'skin' of magnetic, (i.e., contracting) fluid, but the two never mix. The procedure is started by producing a fireball, from which the eletric fluid is extracted in the manner described earlier. The ball of eletric fluid is left suspended in mid-air while you produce a 'water-ball' from which you extract the magnetic fluid. Cause the magnetic ball to split into two halves and hold one in each hand. Bring the eletric ball back into reach, then 'spread' the magnetic fluid from each hand over its surface. The resulting mass will shrink to about half its original size. This is due to the two forces present reaching equilibrium. The ball is then impregnated with the desired objective and passed into the surface of the mirror, where it is locked and programmed.

Never be tempted to load magnetic fluid directly on top of eletric fluid held in a mirror. If the two should mix slightly, the resultant energy would smash the mirror. At the very least, the shrinkage caused by the addition of

the magnetic fluid would almost certainly crack the mirror. Remember: the electro-magnetic fluid is a principle of the earth element. In the positive sense this produces solidification, but in a negative sense the force produced is disintegration!

## CHAPTER FIVE

### MIRRORS FACILITATE ASTRAL TRAVEL

One of the most popular, widely read, and publicized occult practices is that of astral travelling. Yet despite all this, it is also the one that very few people have the ability to do, at least to do consciously and at will. I am convinced that it was the magic mirror that finally enabled me to project my astral form at will.

The reason why most people fail is their singular compulsion to achieve success! Conscious separation will never be accomplished while a person's mind is set firmly on the desire to cause separation forcibly.

Any thought regarding the means of separation must be an active one, and therefore a negative force will doom the experiment to failure before it has begun. But by charging a magic mirror it is possible to make the mirror the active force, and the mind of the would-be traveller entirely passive, so allowing separation to take place.

#### Television Analogy

As you will have noted from the Introduction, the universe exists on many different wave lengths (planes) which all occupy the same

physical space. We used the analogy of the colour spectrum to illustrate this point. Here, we will use the analogy of television waves to expand the point further.

The sounds and image of an object in front of the camera are captured by mechanical means in the lens and audio systems inside the camera. Once there, they are converted to electrical impulses by electronic devices, and finally transmitted as air waves. These are received at their destination in a television set, wherein the air waves are turned back into electrical impulses which produce physical, (i.e., optical and audible) results, visible on the screen and heard through the loud speaker.

The same principle applies to human beings. A subject is 'picked up' by the physical body's sensory systems and converted to astral fluid in the brain. The astral fluid is then passed to the mental body, which either stores it (memory) or transmits it (telepathy) via the akasha. The 'mental' fluid is received by the mental body of the person for whom the telepathic message was intended. But here the analogy ends, for, unlike the television receiver, this person has a mind of his own, and telepathic messages may well stay in his mental body, instead of turning into astral fluid which in turn would affect the physical body.

#### Another Problem

So this system of projection is fine if you merely wish to pass images and sounds to another person's mind, but if you want that person to *act* on information you pass on to him, you must project your mental body into his in its entirety, where you will be able to make your will effective. But here we find another problem: the

human mental body has no form, it is simply a unit of energy which contains no astral fluid, and has none of the 'physical' senses. So when it reaches its destination it is only able to affect the mental body of the recipient.

This might prove effective, providing you have enough will-power to cause the recipient's mental body to effect changes in his astral body (fluid) and so on. Suppose though, that you do not wish to influence another person, perhaps you only want to visit a *place*. Well, here again you will find difficulty. Because your mental body possesses no 'physical' senses you will only receive psychic impressions of that place, which, at best, cannot be termed reliable.

### Necessity for Astral Projection

This explains the necessity for astral projection. The astral body is the link between physical and mental. It has mass (albeit very fine), and thus has form. The form it takes in its natural state is a replica of the human body it inhabits, complete with eyes, ears, a sense of touch, and so on. If we now project our mental body *inside* the astral one, we will endow it with the 'physical' senses, and with form. In this state we can directly affect other astral forms, or travel to a place where we will be able to see, hear, smell and touch as easily as if we were there with our physical bodies.

### Gate to Astral Worlds

Using a magic mirror as a gate to the astral worlds is simplicity itself. You may use any mirror furnished with a universal fluid accumulator (in liquid or solid form). The larger the mirror, the easier the experiment. The idea is to charge the mirror with a fluid that will 'pull' you

into it, rather than rely on your own will-power to force your way onto the astral planes. The akasha has proven itself as the ideal fluid in this respect.

So sit comfortably in a darkened room with your mirror in front of you. Consciously relax, then proceed to charge the mirror with akashic fluid. As you do so, impregnate the fluid with the desire that it will draw your astral body into it, and pass you onto the astral planes. Lock the charge in the mirror, and programme it to release itself steadily over a period of one hour, starting immediately. Ensure that you are fully relaxed, close your eyes, and sit (or lie) bathed in the rays emanating from the mirror.

If the charging has been done correctly you should start experiencing a curious effect in your mind. Do not try to analyze what is happening, accept it, and allow the fluid to act of its own accord. You will probably feel that you are shrinking, getting smaller and smaller. If not, then it is permissible to *imagine* yourself shrinking. A point will be reached where you are no longer aware of your physical body; only of a 'pull' coming from the mirror. Allow yourself to be taken, with this force, into the mirror. It is essential not to oppose the pull, nor to harbour analytical thoughts; both these factors would negate the operation.

### Floating Sensation

At this point you will be separated from your physical body, and most people report a floating sensation as the most noticeable effect. It is quite possible that, once through the mirror, you will not be able to see or hear anything; don't worry, this is quite normal for the first few attempts. Stay on the astral levels

for as long as you wish, or are able, time has no meaning there. You will probably find on returning to your physical body that a period of hours apparently spent on the astral will have taken only a minute or two of 'physical time'.

To return to your physical body you only have to mentally affirm that this is what you desire. You will return instantly. You will always be aware of the direction in which your physical body lies, and most people can see the 'back side' of their mirror as a black, or silver-white, hole. If you prefer a more leisurely return, move towards the mirror, where you will be able to see your body through it, rather like looking down the wrong end of a telescope. A gentle move through this apparent tunnel, and you will be back in your physical body.

### Planetary Spheres

Repeated visits to the astral worlds will soon enable you to move about freely, and to use your 'physical' senses to the full. You will learn about the inhabitants of these planes, and the natural laws that prevail there. After a while you will notice certain areas that you cannot enter. This is because the vibrations in these spots are different from those elsewhere on the astral, and therefore different from those of your astral body. These areas are in fact gateways to the so-called planetary spheres or zones girdling the earth. One method of entry is to cause your astral body to vibrate at a rate equal to that of the sphere you wish to visit. But if you do not succeed in immediate entry, you will find yourself flung back into your physical body with a velocity that will leave you feeling quite ill. This is because the change in bodily vibrations puts you on a different wave length to that of the

astral, so you become 'alien' to any plane except the physical one.

A far better method, and incidentally one that I use for reaching specific destinations anywhere on the astral, is to cause the akashic fluid with which you charge your mirror to vibrate at the same rate as the area you wish to visit. By doing this you will remain comfortably in your physical body until your astral body vibrates at a rate equal to that of the mirror, when separation will take place automatically. To accomplish this, you alter the akashic fluid as you collect it, prior to loading the mirror, and the easiest way to do this is by colour analogies:

Black is analogous to the Saturn sphere (Binah)  
 Light blue, to the Jupiter sphere (Gedullah)  
 Fiery red, to the Mars sphere (Geburah)  
 Golden yellow, to the Sun sphere (Tiphareth)  
 Light green, to the Venus sphere (Netsach)  
 Bright orange, to the Mercury sphere (Hod)  
 Dark purple, to the Moon sphere (Yesod)  
 And yellow, green, brown, and black, in equal qualities to the Earth sphere

### Visiting the Spheres

When you have the ball of akasha between your hands, cause it to turn the colour of the sphere you wish to visit. This in turn will cause the fluid to vibrate at the required rate. Place this charge in the mirror, lock it and programme it as you did before, then let the fluid flow from the mirror onto you. This time, instead of being totally passive, you should fill your mind with the chosen colour. By doing this you will cause your astral body to vibrate at the correct level. As soon as the colour vibrations in your body match those in the mirror, you will be pulled

through the mirror, and directly to the chosen place.

To visit a specific place on the *physical* plane, while in your astral form, it is necessary to visualize the place in the mirror, after you have carried out a straightforward akashic charging. The same place is visualized in your mind as you relax in front of the mirror. You will find yourself pulled through the mirror and straight to the spot you visualized. Even well-practised astral travellers will find this method of entry of great benefit.

Since the akasha is both timeless and spaceless, it makes the ideal medium for time travelling. This must be one of the most exciting experiments to be performed on the astral levels and many associated ideas will come to mind for further experimentation in this field. The method is to charge the mirror with akasha as before, then to visualize the place or person you wish to visit, in the mirror, and in your mind, as you relax. You will find yourself drawn to your goal.

## CHAPTER SIX

### A TOOL FOR LOW MAGIC

We do not use the term 'low magic' in a derogatory sense, it is simply intended to define all magic of a non-ritual nature. There are so many occult practices that come under the heading that it would be impossible to mention them all in a book this size. So I propose to give a cross-section of experiments, from which you might formulate your own, to suit your individual requirements. I mention, under each heading,

the types of mirror that can be used for each operation. However, in order to avoid repetition, I shall state here that a convex mirror equipped with a universal compound fluid accumulator in solid or liquid form (or both), can be used for *every* experiment.

### Psychic Healing

There is no way in which psychic healing can ever replace the surgeon's scalpel. It can, however, cause extremely rapid curing once the surgeon has done. More important is the way it can prevent a malady reaching the stage where the surgeon becomes necessary.

Any mirror can be used for healing, but if you intend to use the room-impregnation method, rather than direct-influence, you will require a concave type. The fluid used for the healing process depends entirely upon your occult convictions; if you are a spiritualist you might use the light-blue healing rays, if you are a Cabalist you would use the orange rays of Hod. European traditionalists would use the opaque-white rays of Mercury, and Hermetics would choose the light fluid. The method of charging the mirror is the same, whichever fluid you choose.

### Room-Impregnation Method

Collect the selected fluid between your hands by an act of imagination. Form it into a ball, and as you do so, impregnate it with the desire that wherever it flows, it will cure all illnesses besetting the people it meets. Load the charge into the mirror, and lock it. Programme the fluid to release itself steadily over the healing period. It would be as well to programme the

mirror to recharge itself, if the treatment is placed in the room where the patient spends most of the time. It should be positioned so that the emitted rays infiltrate the whole room.

### Direct-Influence Method

This has the advantage of allowing you to apply psychic healing without the patient's knowledge. Distance is no barrier; you may be confident that the charge will reach the patient though he/she be a thousand miles away. The healing rays in this instance are 'carried' by an akashic fluid link. We are not saying that the healing rays are incapable of being projected on their own, but such fluids do tend to wander off in the direction of any 'depleted auras' that they encounter. The akashic link ensures that the rays go direct to the intended patient!

So charge your mirror with akashic fluid, which you have impregnated with the desire that it will form a link between the mirror and the patient. The selected healing fluid is then loaded directly on top of the akashic charge. Once locked, you should programme the fluid to flow to the patient via the akashic link, for as long as necessary. The most concrete results will be obtained if you visualize the person for whom the charge is intended on the surface of the mirror while loading the akashic link. A photograph, or a lock of hair belonging to the patient makes an effective substitute for visualization if you place it *in* the mirror during the loading process.

### Developing the Psychic Senses

Any mirror will be found suitable for this operation, but since room-impregnation is

involved, the best results will be obtained using the concave type. The first requirement is that the mirror be charged with a fluid that will aid your development. Charge your mirror with a ball of light fluid that has been impregnated with the desire that it will strengthen and improve your psychic faculties. Lock the charge, and programme it to flow steadily, overnight. Place the mirror in your bedroom in a position where it will overlook your bed. This way the light fluid will flow onto you, while you sleep. You may go to bed, confident that your psychic faculties will be appreciably strengthened by morning.

On the following day you should clear the mirror, and recharge it with earth elemental fluid. The next step is to practise visualization on the mirror's surface. The earth fluid in the mirror will give your imaginative creations solidarity. You should picture landscapes, people, vehicles, animals, and anything else that takes your fancy. The idea is that you should be able to see these things in the mirror, with your eyes open. This exercise will enable you to discern psychic pictures received in the mirror, more clearly. Continue this exercise until you see exactly that which you want to see, and nothing else.

In between sessions you should recharge the mirror with light fluid and impregnate your bedroom with it. When you feel ready, charge your mirror with akashic fluid, lock it and programme it to flow for an hour. Sit quietly in front of the mirror, and consciously relax. Decide what you wish to see with your astral eyes, then impregnate the akasha in the mirror with the desire that it will carry the selected image to you. You should see a greyish

cloudiness come over the surface. This will be replaced with a blackness, full of tiny points of light. One of these light spots will expand, and fill the whole surface of your mirror, revealing the scene you selected.

If the image is of something you did not select, you must clear the mirror altogether, then start again. Do not tolerate any image that appears of its own accord. Practise with different objectives until a stage is reached where you can perceive anything you desire, simply by thinking about it. At this point you may start impregnating your loadings with the desire that they shall enable you to see, hear, and smell the images you wish to be conveyed to you. Within a very short space of time you will find yourself in command of a full set of astral senses as effective as your physical ones.

### Communication

The magic mirror can be used by occultists as a means of communication with each other. Any mirror can be used for this purpose, including flat types equipped with simple accumulators. The basic requirements are that there be two such mirrors, and that the participants are equally skilled in mirror magic. At a pre-arranged time both participants load the surface of their respective mirrors with akashic fluid. This is locked onto the surface of both mirrors with the knowledge that, where the akashic is concerned, no limits of time and space exist; therefore anything transmitted via the akasha will be received at its destination immediately and with no deformation, regardless of the physical distance covered.

The fluid is programmed to release itself steadily over a period of one hour. One of the

participants will, at a pre-arranged time, start transmitting. In the early stages of the experiment only optical transmissions will be possible, and it would be as well to use simple shapes of the type depicted on 'zener cards', i.e., triangles, circles, crosses, etc. The 'transmitting partner' will sit in front of his mirror, projecting the image he wishes to send onto its surface. At the same time he impregnates the image with the desire that it will be seen on the surface of the recipient's mirror.

The 'receiving partner' puts himself in a receptive mood and sits in front of his mirror concentrating on its surface. After repeated attempts the image will show there, hazy at first, but then with increased clarity. Once success is attained with simple shapes the participants move on to more complicated patterns, and eventually to the projection of their own images. At this point simple words may be spoken into the mirror, as though it were a microphone. These words will be picked up by the recipient as though he were thinking them himself, but with practice the words will seem to emanate from the mirror itself. From then on the participants will be able to see and hear each other as clearly as if they were in the same room, and full communication will have been achieved.

### Talismanic Magic

I do not intend to list all the magical forces used in talismanic magic, they would fill a book five times the size of this one. Let it suffice that *all* operations which normally entail the construction of a talisman can be carried out with far better results on the surface of any magic mirror. The method of making a 'mirror-

'talisman' is the same in all cases. Only the fluids used differ with each operation.

Like the healing rays, the talismanic fluids are carried to the recipient by akashic fluid. So charge your mirror with an akashic fluid 'link' as described earlier in this chapter under '**Psychic Healing**'. You should then 'draw' the talismanic symbols and sigils on the surface of the charged mirror with your imagination. These symbols are exactly the same as printed talismans. (See Israel Regardie's *How to Make and Use Talismans*, Aquarian Press). The talismanic symbols are then charged with the relevant fluid. This can be any one of the fluids described in this book, including the planetary colours listed in Chapter Five. The choice depends upon the talisman's function, and this aspect is dealt with in Israel Regardie's book. Alternatively, the electro-magnetic fluid can be used to charge any talisman with a power that is unequalled in its effect. Although the method of loading this charge is the same as any other, it should be remembered that the desired objective is to be impregnated into it before it is placed in the mirror.

### The 'Telescopic Eye'

Any magic mirror can be used for this experiment, but for reasons unknown to me the best results are obtained with liquid types.

The technique is simple: charge your mirror with akasha. As you do so, impregnate it with the desire that it will link you to the person, or place, that you wish to observe. Lock the charge, and programme it to flow steadily for half-an-hour or so. Sit quietly and relaxed in front of the mirror, and concentrate on the person or place you wish to see. Imagine that

the mirror surface is the eyepiece of a telescope, through which you can see anything, anywhere. Within minutes you should see the object of your exercise on the surface of the mirror. This will undoubtedly be blurry at first, but continual practice will ensure a crystal-clear image.

The clarity of the image also depends upon the strength of the akashic charge, and how well you understand the principle of akasha, i.e., that akasha exists everywhere, and that it has no boundaries of time and space. A further point, of interest to psychometrists and auric researchers is that, once the image has appeared clearly, it is possible to 'read' the aura surrounding it as though the person (or place) is confronting you physically. One last point on the subject of images: very often the image in the mirror will be 'back to front', in the same way that looking-glass images are to the onlooker. This is quite normal, and due to a phenomenon known as 'astral reflection', so do take this into account when recording your results.

## CHAPTER SEVEN

### RITUAL WORK

The magic mirror really comes into its own when used in ritual, or high magic. It is by no means to be classified as an essential instrument, no more than any other occult tool. But it does make the magician's task much easier, and until the occultist develops up to the 'finger magic' state, he is in need of every device he can lay his hands on, to support his consciousness.

## Sphere Magic

Let us assume that you wish to work with the intelligences of another sphere (plane). There are two basic ways of going about it. You can either invoke the intelligences, (i.e., call them 'down' to your physical world), or you can leave your physical body behind and go to the sephirah (sphere) where the entities live, in your mental/astral body. Once there you will be able to find the intelligence you want, and get it to do your bidding. The problem with the latter method is that very few people are able to project themselves through the Cabalistic paths and sephiroth, and still be able to work magically when they reach their destination.

Practice with the magic mirror as an astral gate will take care of this problem. But time is the one thing most occidental magicians can't find; and practice takes time. So we must turn our attention to the former way: that of invocation. The trouble is that this is something else few occidentals can find time for. The reason? Well, most aspiring magicians try rituals of invocation at some time or other, but very few succeed. Most of those that do succeed find in retrospect that the entity they conjured was merely hallucination.

With such a failure rate, is it any wonder that ritual magic of this sort is on the decline!

## Reason for Failure

I will now attempt to explain the reason for this failure, and in so doing provide you with one of the deepest secrets of the occult schools. Like all occult 'secrets' it is nothing more than pure common sense, and is so simple that it appears stupid. Imagine that instead of invoking a spirit, you are invoking a fish: you open the book of

words (which could be any of a thousand occult publications), you construct a circle (or square) and proceed to make an offering. The words of invocation are read, then you wait ... nothing! You try a stronger set of words, perhaps you add a few threats ... still no result!

The reason? Well, obviously fish live in water, and your room, or circle, is filled with air. So is the space between you and the fish. Fish cannot survive in air, so despite all your efforts the fish stays put. Isn't it logical, that if you want to bring a fish to your circle, you must construct a channel, and a pool, filled with water, so that the fish can swim up to you? The same principle applies to the spirit worlds. Entities and intelligences of other spheres (planes) live in a different medium from your own, and yet there you stand trying to bring them down into your own sphere, where they would be as happy as our fish without water!

## A Successful Invocation

To carry out a successful invocation you must create a channel, and a pool, of the same medium that the entity lives in. This can be done by the will, or the imagination. But such a process is continual, and leaves you unable to concentrate on the rest of the ritual. A magic mirror will do the job automatically for you. Charge the mirror with a ball of the colour analogous to the sphere with which you are working. For example, if you are a Cabalist working with, say, the sphere of Geburah, you would charge your mirror with red light. If you are an elemental magician you would use the colour of the element concerned, i.e., red for fire, green for water, yellow for earth, and blue for air.

The charge is locked in the normal way, and programmed to release itself steadily into the space in which you work (for example, room, circle) for the period of the operation. Place the mirror in a position where its rays can influence the whole area, then start your ritual. Just before you utter the words of invocation think of the plane you wish to contact as a ball of the correct colour. With your imagination, draw some of the fluid from your work-area in a direct line to this ball, so that your circle and the sphere are connected. Say the words of invocation, and you will find your entity travelling down this 'path', right into the place prepared for it.

When the operation is finished you must ensure that the connection is still strong, until the entity has travelled back up it into its own sphere, at which point you should sever the link. The colour vibrations left in your work area will dissolve away naturally.

The obvious choice of mirror for this type of operation is the concave type, because of its wide diffusion ability. If you intend to use clairvoyance to see the entity, the mirror need only be equipped with a simple accumulator. If you wish to perform an invocation where the entity can be seen physically, you will need a mirror equipped with a compound accumulator.

### Quarterly Guardians

I can think of very few rituals wherein the presence of the guardians of the quarters is not required. To the Cabalist the guardians will take the form of Michael, Raphael, Auriel, and Gabriel; to a witch, or traditionalist, earth, air, fire and water; to an Egyptian magician, the 'shining ones' or the columns of white light. The

mirror can be used to give these entities substance and energy. The flat type of mirror is ideal for this work, equipped with a simple accumulator (since you do not require physical manifestation), or if you prefer, equipped with the elemental compound types. You will require four such mirrors, one for each quarter. Each one is charged with a ball of the requisite elemental fluid, locked, and programmed to release itself over the period of operation. Each mirror is then placed on the respective quarterly point for which it was charged. The guardians of these points are evoked over the mirrors, in the same way that you use normally, but you will feel a tremendous difference in power!

If you are working an Egyptian ritual you will not use the elemental fluids, instead, each mirror is charged with the light fluid, which you will find flows automatically from the flat mirror in the form of a column.

### 'Waste Disposal Chute'

Although this title is perhaps facetious, it is fully descriptive of the mirror's function. A major nuisance (in some cases) when conducting a ritual, is that caused by the negative entities that seem to conglomerate wherever a psychic happening is taking place. A good master occultist is quite capable of keeping these entities under control, but there are many less proficient people who receive so much interference that they give up! Some people attract these influences more than others, and more often than not, it is they who would make the best magicians in the end. So what can be done about it?

The answer of course, is to use a magic mirror. You will require a concave type,

equipped with a simple accumulator, or, if the disturbances become physical, a compound universal type (exorcists of poltergeists take note!) The mirror is charged with magnetic fluid which has been impregnated with the desire that it should draw in all unwanted influences, or entities, from the designated area. The charge is locked, then programmed to flow for as long as required. The mirror should be placed in a position where it can influence the whole work-area.

When the operation is concluded you must clear the mirror by charging it with a ball of akashic fluid directly on top of the magnetic fluid already there. This is locked, then programmed to dissolve immediately out into the universe, far away from you. The magnetic fluid, complete with the 'nasties' it has collected, will be absorbed by the akashic fluid, and expelled with it, deep into the astral planes.

This type of operation is a boon to exorcists, because the charged mirror may be left at a 'haunted' spot for as long as required, providing it is programmed to recharge itself over the period.

You may clear such a mirror at your convenience. A mirror charged with magnetic fluid can also be used to exorcise people. The only difference here is in the programming, where the desire that the fluid should draw out the entity from the specified person's body is impregnated, rather than the general programme given previously. The person to be exorcised is seated in front of the mirror so charged, and bathed in its rays. When the fluid has done its work, it is cleared from the mirror, in the manner described above.

### Protection

Very few occultists go through life without stepping on someone's (or something's) toes. This act normally results in retaliation grossly out of proportion to the original misdemeanour, which, unless the recipient is forewarned, can have serious consequences. The normal way of dealing with a psychic attack is to create a protective circle, sit inside it, and recharge it, as the energy is drained away by continual 'bombardment'.

This method is quite satisfactory providing the attack is expected, and of reasonably short duration. But very few psychic attacks are. Most come intermittently and when they are least expected, and no human can be expected to maintain a permanent barrier and still go about his daily business. But by charging a concave mirror with the light fluid, and programming it to recharge itself, he can afford himself 'twenty-four hour, seven days a week' protection. The light fluid in this case, must be impregnated with the command that no undesirable influence can penetrate it. The mirror should be placed centrally to the area it is to cover. But suppose you want to leave the protected area, say to go to work. All you have to do is charge another mirror (a flat type will do) with the light fluid, and programme it to flow out to you, wherever you may be. A mirror equipped with simple accumulators will prove adequate for this purpose.

So there you have it! The secrets of the most versatile occult tool now lie in your hands. We hope that you will develop your own experiments from those outlined in this book, and so increase the wealth of human know-

ledge; and that your gods will smile upon you as you work.